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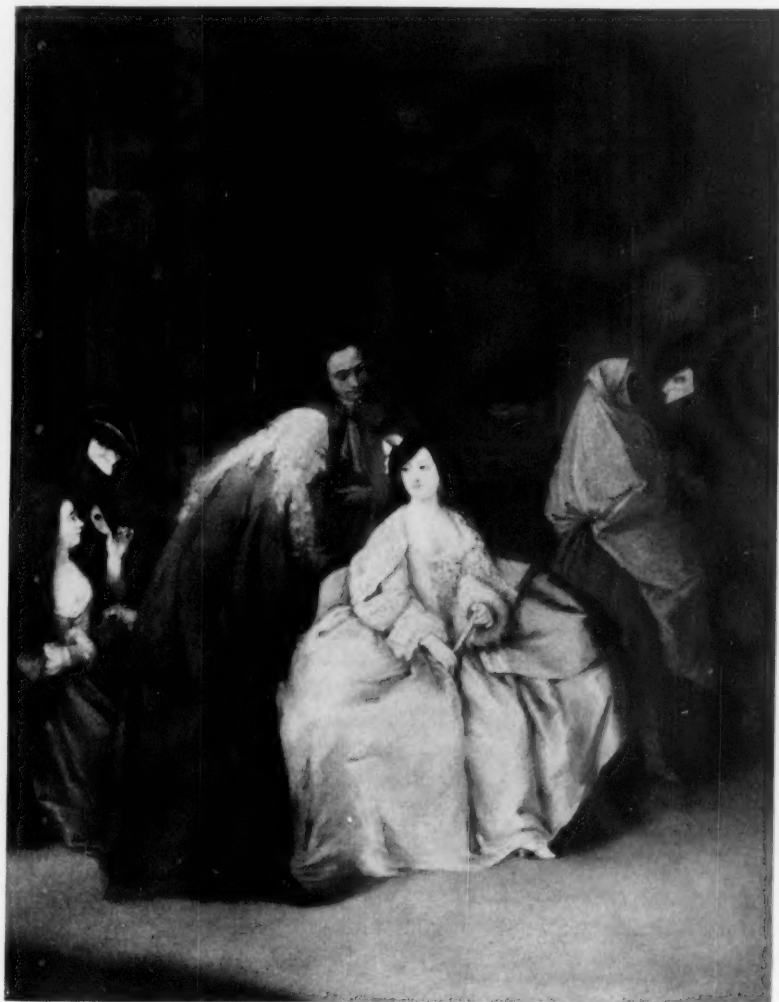
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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE MEETING BY PIETRO LONGHI

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MARCH, 1936

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At the regular meeting of the Board of Trustees of the Museum, held February 17, the following members of the outgoing Class of 1936 were reelected as the Class of 1943: Elihu Root, Edward S. Harkness, Thomas Cochran.

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## THE WORK OF JOHN LAFARGE

The Metropolitan Museum will hold a special exhibition of the work of John LaFarge, to open with a private view for Members on Monday, March 23, and to remain open to the public from Tuesday, March 24, through Sunday, April 26. In locating and selecting material for this exhibition the Museum is being given the invaluable assistance of Royal Cortissoz, John LaFarge's friend and biographer, of C. Grant LaFarge, the artist's son, of Henry LaFarge, the artist's grandson, and of Augustus Vincent Tack, one of his pupils.

John LaFarge was born in New York in 1835 and died in 1910. A century has passed since his birth and a quarter of a century—practically a generation—since his death. From 1876, when he decorated Trinity

## A GENRE SCENE BY LONGHI

Church in Boston, LaFarge was recognized as an outstanding figure in American art, and that rank was never disputed throughout the last three decades of the nineteenth century and the first of the twentieth. As painter, as mural decorator, and as designer of stained glass his reputation was assured everywhere in America, and in his own day he was perhaps more widely known in Europe than any other contemporary American artist, for in Europe Whistler—and later Sargent—was regarded as a European more often than as an American. Furthermore, as an illustrator of books he was pre-eminent among his American contemporaries, some of his finest compositions having been drawn upon the engraver's block. And finally, his books of travel in the South Seas and Japan, like his lecture on Hokusai, were great landmarks in the development of art appreciation in this country. His occasional essays and reviews made opinion as did few of their time, and no complete history could be written of his day in America that did not take account of his critical influence.

The exhibition should afford a most significant retrospect of taste in the late nineteenth century and the early twentieth, a period which is now almost far enough away to belong to history, for the changes which have come into American art in the quarter century since the death of LaFarge have probably been more profound than those in any period of equal length.

In another way it is fitting that the Metropolitan Museum should offer this exhibition. John LaFarge was chosen at the meeting held in the Union League Club on November 23, 1869, as one of the Committee of Fifty to plan an art gallery in New York. As a result of the deliberations of that committee the Metropolitan Museum was incorporated on April 13, 1870; and LaFarge was a member of the Corporation from the beginning, a Fellow for Life from 1876, and a Patron (now called Fellow in Perpetuity) from 1882. Later, in 1892 and again in 1893, he conducted courses on art in the Museum, and his lectures, collected and published in 1895 as *Considerations on Painting*, became one of the most distinguished of the books which molded American taste and appreciation forty years ago. H. E. WINLOCK.

Genre painting, usually associated with the Northern schools, is rare in Italy. Among the few Italians who practiced this art is Pietro Longhi, a Venetian of the eighteenth century and one of the most charming of all genre painters. Longhi must have realized at an early age where his talents lay, for he left his first master, Antonio Balestra, an academician of the old school, for the studio of Giuseppe Maria Crespi, in Bologna. Crespi had gained a considerable reputation not by painting ambitious historical or religious scenes but through small easel pictures which portrayed contemporary life. Here was a type of art that was sympathetic to the young Longhi, and its principles strongly affected him.

When painting the scenes of the Sacraments now in the Galleria Querini Stampalia, in Venice, Longhi was probably familiar with the famous series Crespi painted for Cardinal Ottoboni. A comparison of the two series brings out the relation between the artists. Both treated the Sacraments as experiences familiar to the ordinary man and both painted what they observed, but there is a marked difference in the spirit of the scenes. Longhi was not interested in the seriousness of Crespi's representations and did not care to use his master's dark shadows. Longhi's scenes are gay in mood and light in color. They are loaded neither with emotion nor with thought. They are true to the character of the Venetian world which he recorded. Longhi's style was accepted with delight by the society in which he lived. The Pisani family made him the head of their art school. He was chosen by the Senate a member of the Venetian Academy of Painting, of which Tiepolo was director. Until the age of eighty-three he continued to serve his contemporaries with bewitching little pictures describing their lives.

The Meeting by Longhi<sup>1</sup> has for many years been a familiar painting in the Museum. Lent in 1914 by Henry Walters of Baltimore, it was exhibited in the galleries

<sup>1</sup> Acc. no. 36.16. Oil on canvas. H. 24 in., w. 19<sup>1</sup>/<sub>4</sub> in. Shown this month in the Room of Recent Accessions.

until recently, when it was sold<sup>2</sup> by the estate of Mr. Walters to Samuel H. Kress, who has now very generously presented it to the Museum. It is especially gratifying that *The Meeting* should have a permanent place in the collection, as the Museum owns three other pictures of the same series.<sup>3</sup> This series is said to have been painted for the Gambardi family of Florence and originally to have contained twenty scenes.<sup>4</sup> At the death of the last surviving Gambardi the set was divided. Some of the paintings were bequeathed to the Marchese Freschi of Padua and were eventually purchased by the Brera Gallery, Milan, and the National Gallery, London. The rest of the series was left to Count Miari de' Cumani of Padua, and of these six are in the collection of Lionello Perera, New York, and four in the Metropolitan Museum.

Our scenes are similar in size, type, and execution. They have a brilliance and delicacy seen only in Longhi's finest works, an instantaneous quality and a clarity of perception which give them reality. Longhi is not deeply concerned with individualizing his characters, but they live by their alertness and vivacity, by their actions and gestures, and by their surroundings and their dress. Above all they exist by means of the situations which they create, for Longhi describes specific episodes. In *The Letter* he shows not merely a shop where women are engaged in making hats but the very moment when, the matron having fallen asleep, a messenger takes the opportunity to present a note to a young girl. Again, in *The Temptation* a girl is led by an old woman to the room where a finely powdered gentleman is just drinking his coffee, and in *The Visit* a gentleman plays with a dog—interrupting a lady's more serious preoccupation with her book and with the priest seated at her left.

The subject of *The Meeting*, which has now been presented to the Museum, is not

so obvious. A seated lady in splendid attire receives a gentleman, who bends graciously toward her. Behind, watching rather anxiously, is a man, probably the lady's *cicisbeo*, who in those days served in the double capacity of steward and lover. In the background are two pairs of masked couples, obviously listening in. There is a certain tension in the situation, and the moment must be one of importance. *The Meeting* was engraved by Joseph Flipart,<sup>5</sup> a French engraver who reproduced several paintings by Longhi, and also made prints after Boucher and other French masters. Under the engraving is the verse from which one gathers that the scene represents a meeting of husband and wife after some mishap or possibly a reconciliation:

"The tender wife of a worthy cavalier,  
A lady noble of heart and birth,  
Sees her husband and receives him joyfully,  
Thanks fate, and blesses love."

It is always tempting to conjure up what preceded the event depicted in such a scene and what followed after. It is interesting to search for explanation in the numerous plays of Carlo Goldoni, a prolific and versatile writer, the leading dramatist of his day, and a close friend and great admirer of Longhi. But even though one may not find evidences of direct collaboration, it is obvious that between these two artists there existed a marked similarity in outlook and intent.<sup>6</sup>

Both Goldoni and Longhi turned from the conventions which had ruled their predecessors. Goldoni departed from the artificial and unchangeable type of character, such as *Scaramouche* and *Pantaloone*, which the *commedia dell'arte* required. Longhi, after his unsuccessful effort to represent *The Fall of the Giants* in the Sagredo Palace (1734), abandoned the grand manner. Both artists chose as their subjects incidents in the captivating world in which they lived and so present to us today glimpses of the

<sup>2</sup> At the American Art Association, Jan. 10, 1936. Catalogue no. 50.

<sup>3</sup> B. Burroughs, *BULLETIN*, vol. IX (1914), pp. 75 ff.

<sup>4</sup> Cf. Sale Catalogue of the Volpi Collection, American Art Galleries, Dec. 19, 1917. (Nos. 441-446 are the six paintings now owned by Mr. Perera.)

<sup>5</sup> A. Ravà, *Pietro Longhi* (Florence, 1923), p. 152, ill.; copy in oil after engraving in the Dal Zotto collection, Venice, *ibid.*, p. 29, ill.

<sup>6</sup> This kinship was well understood by Goldoni when he wrote a sonnet invoking Longhi's aid in describing the charms of a newly married couple, Giovanni Grimani and Caterina Contarini. See *ibid.*, p. 9, note 3.

gay, rapidly moving life of Venice, which in a century dedicated to pleasure was the playground of Europe. In the comedies of the one and in the paintings of the other, a swift succession of people pass before us. Usually they are not members of the aristocracy, who in the great palaces of Venice staged formidable entertainments of unsurpassed richness and splendor, but of the upper bourgeoisie and the lower nobility, who lived their lives in their well-kept homes, in the coffee houses and gambling houses, and on those canals so brilliantly described in the paintings of Canaletto and Guardi. Life was full of gossip, of intrigue, of practical jokes, of music, and of dancing. The theater was flourishing. New plays, pamphlets, sonnets, and canzoni gave rise to eager discussion. People flocked to see on exhibition an elephant, a rhinoceros, a giant from Ireland, and they listened to the fortuneteller and to the quack who professed to cure all ills. During carnival time, which was made to last six months of the year, masks were worn everywhere. Penniless adventurers posed as titled nobility, nobles roved about incognito, ladies of rank went where they pleased. Life was always filled with gaiety and delicious surprises.

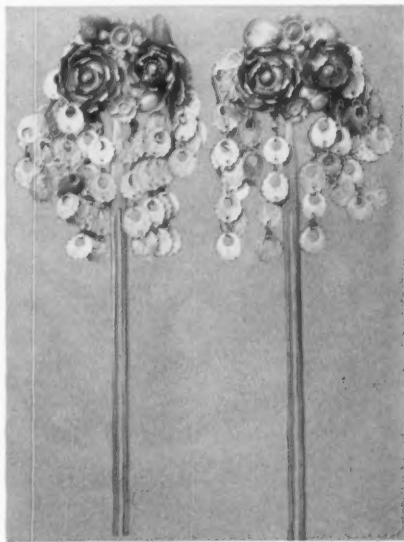
Many pleasant hours were also spent at home. The lady adorned herself in her finery, with her maids and perhaps her *cicisbeo* in attendance. The morning cup of chocolate was an excuse for early callers. Then there was a round of other activities—hairedressing, the music lessons, the dancing lessons, the surreptitious arrival of letters, the card games, the good meals. Above all there were the visitors, some known, some unknown, and others unrecognized under the cover of their masks.

With sympathy and affection Goldoni and Longhi devoted themselves to describing this life. Longhi was not a satirist like Hogarth or a moralist like Greuze. He did not laugh boisterously at the people he saw, in the manner of Jan Steen, nor did he endow them with the fanciful beauty of a Boucher. He thought little and did not judge, and what he observed he recorded with superb craftsmanship and a charming lightness of touch.

MARGARET D. SLOANE.

## JAPANESE HAIR ORNAMENTS AND TOILET ACCESSORIES

The Exhibition of Japanese Hair Ornaments and Toilet Accessories, which is to remain on view in Gallery H 14 through March 29, is composed of objects selected from the collection of Baron Ino Dan, who is one of the directors of the Kokusai Bunka Shinkokai (Society for International Cultural Relations, Inc.), and from the Museum's own col-



SILVER-GILT HAIRPINS, JAPANESE

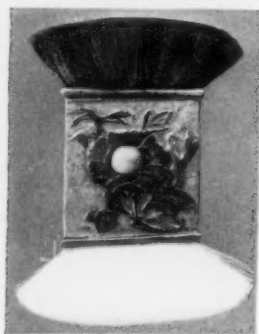
lections. The exhibition is supplemented by illustrative color prints, some lent by Baron Dan, some from the Museum's collection. Many of the enchanting little accessories, which make up the body of the exhibition, were gathered personally by Baron Dan, who, it should be mentioned, is the owner of a famous collection of Far Eastern art inherited from his father. Because of his interest in furthering Western appreciation of things Japanese and in encouraging friendly relations between the two cultures, Baron Dan, with the coöperation of a number of museums in the United States, has made the present exhibition accessible to an extensive public.

Far better than what we might say of the collection is the charming description in the catalogue accompanying the objects, from



which we quote the following paragraphs:

"This collection of head-dresses and personal effects of Japanese women does not represent, in the least, Japanese art nor the expression of artistic sense of the Japanese. Moreover, the collection should not be taken as containing rare and precious objects; similar articles may be found in the curio shops of Osaka, Kyoto, and other small towns by those who have eyes for them.



JAPANESE POWDER BOX AND BRUSH, GOLD WITH METAL DECORATION

"The Japanese women dressed their hair in the manner as shown in the colour-prints of the seventeenth to the nineteenth century, which custom has not been done away with entirely; even to-day they use similar styles, and combs and *kanzashi* (ornamental hair-pin) made of similar materials. The Japanese women of old vied with each other in dressing their hair beautifully, for they did not use hats except when travelling; and they always paid fastidious attention to the *mage* (slightly resembling a *chignon*) so as not to allow remaining even a few stray hairs nor a bit of disarrangement in shape.

"Hair dressing of the Japanese women

may be divided into four parts: First, there is the *mayegami* (forelock) tied above the forehead; second, there are the two *bin* (side-locks) which cover both sides of the head with gradually sloping curves, after hiding both ears; third, there is the *tabo* (back-hair) on the back of the head, which is bent back after letting it hang down somewhat; and finally, these separate bundles of hair are then collected in the middle of the head to make a large *mage*, resembling a *chignon*. By the shape of the *mage* itself and the general proportion of it to other separate parts of the hair not only could discriminations between the married and unmarried, young and old, noble and common, mistress and maidservant, housewife and actress or dancer [be made], but also, by changes in its form, such feelings as formalistic solemnity, leisurely light-heartedness, amorousness, trustworthiness, celebration and mourning, were expressed. Thus, for the reticent Japanese women, hair-dressing was a means of expression and a language to convey their inner feelings and thoughts.

"Those who have become appreciative of the historic Japanese paintings and of the *ukiyo-ye* (colour-prints) probably know why such artists as Utamaro and Toyokuni have devoted so much space in their pictures to the hair of women and have put all their skill into depicting it. Hair-dressing was the very heart of the beauty of Japanese women; that is why there are many variations of combs, *kogai* (ornamental bar for the hair), and *kanzashi* (ornamental hair-pin), and why so many techniques in making them have been developed.

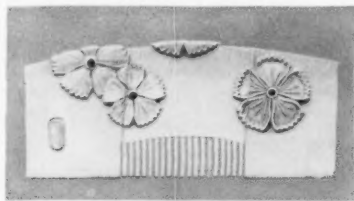
"Since the methods of hair-dressing have developed markedly only in the last 300 years, we have not been able to preserve relics of ancient times, such as has been the case with temples and shrines, and works of painting and sculpture. However, references to making one's hair beautiful are found in our mythology. In the *Manyōshū*, a collection of songs compiled in the eighth century A.D., we find a song which refers to a fisherwoman with unkempt, neglected hair. Also, the poet, Kumenō-Ason, sings a song of a beautiful legend concerning a comb made of box-tree wood, which was stuck into the ground by a woman who committed suicide

because of her lover, and which grew to be an enormous tree, always bending itself in the wind towards him.

"The most well-known of the relics in combs is the one used by Lady Masako, the consort of Yoritomo Minamoto who became the first *shogun* (generalissimo) after unifying the country toward the end of the twelfth century. That this comb was not used for a hair ornament can be deduced from the manners of the period; however, it is lacquered in black and decorated with

These ornamental pieces came to be widely used especially during the time of profound peace, early in the nineteenth century. However, they were never made as objects of high artistic value, but were merely fashioned, almost blindly, in the course of the prevailing fashions of the day.

"Several pieces in this collection carry with them the names of their makers, but most of them were made and sold by nameless artisans of the day, whose wares, displayed in front of their small shops, caught



JAPANESE COMBS, IVORY WITH CARVED AND INLAID DECORATION



JAPANESE INCENSE BOXES, IVORY WITH LACQUER DECORATION

mother-of-pearl inlays in the shape of flowers. Thus, it is the forerunner of artistic combs of later times. When, in the seventeenth century, the practice of women of bundling their hair became common, the comb, which was used only for purposes of combing one's hair, began to be looked upon as a necessary addition to the hair-dress, and was always worn in the *mayegami*. Then *kogai* (ornamental bar for the hair) and *kanzashi* (ornamental hair-pin) were added, until they became not only large in size but several in number. Besides, in the way of materials, not only tortoise-shell, ivory, horn, and such metals as silver and brass were utilized, but also jades imported from China, and glass introduced by the Dutch. Moreover, such famous artists as Korin designed them.

the eyes of women who casually passed up and down the narrow streets. Thus, hair ornaments found their way into women's rooms, where the best were carefully put away in toilet-cases and reserved for ceremonious and festive occasions.

"How proud she was, the Japanese woman of old who seldom had the privilege of leaving her home, when, on a gala day, she could adorn herself in her best *kimono* and add her small combs, *kanzashi*, ivory incense box, and thin pocket-book of silk to create an ensemble that would attract admiring and envious eyes! How she sank into the depths of despair when one of her *kanzashi* slipped from its place in her carefully modelled coiffure and fell, broken, at her tiny feet!

"These small articles were of great importance to the Japanese woman of those days, who, when seeing the shadow of a small bird on the *shoji* (paper sliding door), rejoiced in fond anticipation of the coming of her lover; and who became melancholy with a foreboding of disaster when a needle broke in her delicate fingers. For her, and for the lady in *furisode* (*kimono* with long hanging sleeves), who travelled languidly in a palanquin even for short distances which could be easily covered on foot, these small objects of adornment must have been instrumental in swaying their mental lives from day to day. Thus, in the tiny ornaments cherished and loved by such delicate women is found the heart's desire of all esoteric women, beginning with the ancient queens of Egypt."

ALAN PRIEST.

#### WINSLOW HOMER AND ARTHUR BOYD HOUGHTON

Winslow Homer was born February 24, 1836. An anniversary exhibition of his illustrations, prints, drawings, and water colors opened in Galleries K 38 to 40 on March 7 and will continue through May. These are all from the Museum's collection except the lithographs kindly lent by Joseph Muller and the New York Public Library. Illustrations by an English artist, Arthur Boyd Houghton, who was born the same year and who drew the same American scene, are hung in an adjoining gallery, K 37.

Homer began his professional training and career in 1855, with two years' apprenticeship to Bufford, the Boston lithographer, for whom he did lithograph music covers, portraits, and other commissions. In 1857, as soon as he was free from this hack work, he began illustrating for *Ballou's Pictorial*, a Boston magazine, and the same year he sent his first drawing to *Harper's Weekly*, to which he continued to contribute until 1875. He moved to New York in 1859 to become a painter, studied under Rondel and at the night school of the National Academy of Design, and supported himself by his magazine work.

At this time American illustration was

young, but growing fast and showing promise of the competence which was to develop during Homer's illustrating years into the foundation of a respectable American school. Of the older men the prolific Darley was outstanding, and his work continued to be in demand though his romantic style stayed old-fashioned in the midst of growing realism. Hennessy (who for a while lived in the same house as Homer), Nast, and Hoppin contributed to the early *Harper's*. Their work and that of Bush, Fenn, Reinhardt, and others, including, a little later, Abbey and Church, appeared through the years in the same magazines as Homer's. Association with men who were doing capable drawing undoubtedly had a part in Homer's development. The big illustrated magazines were just getting under way—*Harper's Monthly* in 1850, *Leslie's Weekly* in 1855, *Harper's Weekly* in 1857, and others. They published cartoons, human interest scenes, and illustrations of news items and stories, reproduced by the universal medium of wood engraving. Most of the drawings were made directly on the block. English illustration, entering its fine period of the sixties, had great prestige and influence and was imported or copied to lend tone to American magazines.

Homer's illustrations over a period of twenty years are of tremendous interest, not only in themselves but also as a record of the growth year by year of an artist who had very little formal training. His earliest ones, in the conventional English style, were distinguished only by good-humored liveliness and a growing feeling for design. For subjects he habitually took timely and simple scenes and happenings he actually saw—Spring in the City, Boston Common, Skating in Central Park. Although his pretty, big-eyed Victorian ladies and gentlemen were characterless and spindly, he was able to make large gatherings of them move with a dash. He soon evolved a characteristic style, rather gawky and mannered but alive.

The Civil War gave him a chance for wider experience. He was sent to the front by Harper's as "our special artist" in 1861, and was with the Army of the Potomac in 1862. With the immediate problem of re-



porting tough material, his style improved in breadth and realism. Its blunt uncouthness suited the baggy, hairy young men of the Union Army. Except for a few clumsy battle scenes, he drew homely, informal incidents behind the lines—the inside of an

a set of war lithographs, *Campaign Sketches*.

In his illustrations of the later sixties his mannerisms, particularly in the drawing of the faces, are rather pronounced, but there are some good, swinging designs. He was drawing for other magazines—*Appleton's*,



RAID ON A SAND-SWALLOW COLONY—"HOW MANY EGGS?"  
BY WINSLOW HOMER. WOODCUT FROM HARPER'S WEEKLY, 1874

army hut, pay day, the surgeon at work, the soldiers off duty, playing cards, buying rations, smoking at leisure. In 1862 appeared a cut of a large, carefully drawn single figure, *A Sharp-shooter on Picket Duty*. This was after Homer's first oil painting, made the same year. Two of his war paintings are in this Museum. He also made

*Our Young Folks*, *Harper's Bazar*—and illustrating books. He began to take extended trips to the country and found there the kind of subject that really suited his temperament. About 1869, in a number of delightful pictures of country life—picnic excursions, fishing parties, straw rides, and bathing beaches—his mannerisms quickly

disappeared. In the seventies, up to 1875, he did his best illustrating work, and far outstripped any American illustrators of his time or perhaps of any time since. The healthy, active people are solid and real and absolutely natural. His broad, simple drawing of the woods and fields and seashore, filled with air and light, communicates all the poignant feel of locality. Some of his Adirondack camping and hunting subjects

Fishing, they are all of marine subjects. Etched broadly but literally, they are astonishing translations of the generous bigness and open air and water of his paintings. Homer, long after, said some of his water colors were "as good work, with the exception of one or two etchings as I ever did."

For practical ends he was interested in the reproduction of his paintings by various methods. Under his supervision, two re-



THE DUST BARREL NUISANCE

WOODCUT BY ARTHUR BOYD HOUGHTON  
FROM THE GRAPHIC, 1870

appeared in this period. *High Tide*, in *Every Saturday* for August 6, 1870, reproduces a painting now in this Museum. The most sturdy and appealing of all his illustrations were the series of country girls and boys at play, some of them made at Gloucester. *Snap-the-Whip* is from a painting, as were others of this time. The illustrations of these years were the work, even though not fully matured, of the painter we know.

Much later, from 1887 to 1889, when he had settled at Prout's Neck, Maine, Homer etched six large prints after his paintings, which were published by the firm of Klackner in New York. With the exception of *Fly*

markably successful color lithographs were made from water colors, *The North Woods* and *The Eastern Shore*, by the firm of Louis Prang in Boston. In a letter of 1895 (now in this Museum) he wrote to Prang about a proof of *The Eastern Shore*, "The proof of that watercolor is so fine that do not dare to criticise it," and added a few sensible suggestions on small points. The lithograph justifies his comment, "This is to be looked at as a watercolor framed & hanging up."

The Museum's collection of Homer's water colors has been hung temporarily in the print galleries. Mostly of Florida, Bermuda, and West Indies subjects, they are

part of a selection Homer made of what he felt to be his best water colors.

Arthur Boyd Houghton had a more thorough training and a more traditional background than Homer. A Pre-Raphaelite of the second generation, he matured in the midst of one of the fertile periods of English illustrative art. Rossetti, Millais, Keene, and Du Maurier are the most famous names of a large group of able and imaginative draughtsmen who drew for the numberless illustrated books and periodicals of the day. Houghton, one of the most original and brilliant of the lot, was more closely associated with the younger men, Walker, Pinwell, and North, and was, like them, also a painter. Although he could draw with solid literalism, most of his pictures, even those of placid English domesticity, had something fanciful and bizarre about them. His exotic imagination fitted him perfectly for his most famous book illustrations, those for Dalziel's *Arabian Nights* of 1865. No one probably has better translated that rich and strange subject matter for English eyes.

In 1870 Houghton was sent across the seas by the London *Graphic*, to make the drawings for a series of articles called "Graphic America." This far journey stimulated him to the wildest and strongest of all his illustrating. From the start he must have felt the traveler's release to a new life where everything is curious. Even his fellow passengers on the train to Liverpool were queer and a little ominous, and all the incidents of the trip over, the embarkation, the dark steerage, were weird and dramatic to his responsive pencil. He is said to have hated America, but his daughter told of gay and amusing illustrated letters written from the other side. American readers of the *Graphic* apparently protested indignantly after the appearance of "Graphic America," and the *Graphic* editors blamed Houghton, but the condescending descriptive text of the series is far more insulting than his sardonically lovely pictures. These are rather the excited reactions to a fantastic new world of an artist with a grotesque sense of humor who loved the extraordinary. In New York, though perhaps he belied the *Graphic* writer's "surprise to find that Broadway is infested, not with savages, but with civilized beings,"

he made the strange, barbaric types fascinatingly romantic. The policemen are noble desperadoes, the women "so elaborately attired, with excellent taste, however," houris with hats and veils just slightly exaggerated. He made bold and beautiful patterns of the patient women at the Tombs, of the Roman luxury of the barbershop, which the writer found the only elegant kind of establishment in New York. Wherever he traveled in America he selected always the startling, the exotic, and the pictorial. The Shakers, Coasting at Omaha, Bartering with Indians, Service in the Mormon Tabernacle—some of which appeared the following year—are but a few of his curiously vivid designs.

Houghton's America and Homer's show how the same subject matter can reveal deep-rooted contrasts in temperament and civilization.

ALICE NEWLIN.

#### A PAINTING ATTRIBUTED TO FRA CARNEVALE

The Italian picture of The Birth of the Virgin which the Museum recently purchased has been known for many years as the work of Fra Carnevale (or Carnovale). To continue the use of this name, at least until scholars can suggest one more plausible, serves conveniently for identification. Few present-day students of Italian painting accept the old ascription to Fra Carnevale, and the impossibility of reaching an agreement even as to the local school which must have produced the picture is surprising when we observe how very "arrived" the style is, how self-contained, how consistent.

The painting meanwhile must speak for itself. It is one of a pair of fairly large panels<sup>1</sup> which are well known to lovers of pictures who have visited Rome, for the two hung together for many years in the gallery of the

<sup>1</sup> Acc. no. 35.121. Andrews and Rogers Funds. Tempera on wood. Original soft wood panel, h. 57 in., w. 37 $\frac{7}{8}$  in.; with the addition of modern strips, h. 57 $\frac{7}{8}$  in., w. 38 $\frac{1}{4}$  in. On the back of the panel were found the letters M.P.P. (Maffeo, Principe di Palestrina? Died 1685). Shown this month in the Room of Recent Accessions.

Barberini Palace. They became familiar to larger numbers of people in 1930, when they figured in the great exhibition of Italian art at Burlington House.<sup>2</sup> Recently the Barberini estate was divided and one picture, The Presentation of the Virgin in the Temple (fig. 1), became the property of Prince Corsini, while its mate, The Birth of the

inappropriate, for the first impression the beholder gets from the pictures is one of architecture—beautiful, smooth gray stone and plaster, elegant ornament crisply carved, spacious interiors cheerful with clear, cool light. The human figures in the nearest plane are only one fifth as high as the entire composition. Their costumes are of clear



FIG. 1. THE PRESENTATION OF THE VIRGIN IN THE TEMPLE ATTRIBUTED TO FRA CARNEVALE. IN THE COLLECTION OF PRINCE CORSINI

Virgin (fig. 2), was adjudged to the Marchesa Antinori, being purchased soon afterward by the Museum.

The title of the Museum's picture as printed on the Alinari photograph is simply *Interno di una Casa* (Interior of a House), and the photograph of the Corsini Presentation is labeled *Interno di una Chiesa* (Interior of a Church). Nor are these titles

but delicate color, melodious against the sustained gray of the masonry. The movement is *andante con moto*—gentle yet alert. The religious theme is subordinate to the general effect. In the Presentation the attention strays pleasantly from the elegant ladies to the bony beggars sitting at the left and then to the young dandies standing in friendly pairs or leaning contentedly against doorways. It is only afterward that one identifies the classical little figure of

<sup>2</sup> *Exhibition of Italian Art, 1200-1900* (London, 1930), nos. 111, 114.



FIG. 2. THE BIRTH OF THE VIRGIN  
ATTRIBUTED TO FRA CARNEVALE



Mary moving toward the steps of the basilica, and one must peer into the farthest distance to make out an altar with priestly and monkish figures beside it.

In the Museum's Birth of the Virgin the foreground is sparingly occupied by ladies moving to and fro with quiet dignity. One leads a child by the hand, two greet each other with a handclasp that suggests representations of the Visitation, though, to be sure, that theme calls for an older Elisabeth. The significant scene of the Virgin's nativity (fig. 3) takes place far away within a stately loggia, or open room, of a palace. Stretched out on a simple bed is the slender mother, supporting herself on her elbows and looking downward. She is covered with the exquisite folds of a white sheet and wears a delicately allusive halo. Two girlish attendants in white minister to her needs, and two in delicious colors sit wearily on the base of the bed. Somewhat closer at hand are young maidens making a fuss over the sturdy newborn infant. Two support her upright in a basin for her first bath. One, tired out from her vigil, absently watches the process. Another sits on the floor, her legs stretched straight ahead of her, waiting to receive the baby on her lap. Still another, carrying a bowl, approaches with blithe steps through a doorway. At the far end of the room an opened cupboard reveals familiar household objects—a covered crock, a nest of dishes, a bundle of candles, a bottle. At the left, in a porch, are smart young men returned from hunting with dogs and falcons. One brings a dead rabbit as an offering. Beyond is a street with men and horses, then the dark, dancing sea with little ships under sail, and over all the blue sky lively with flying geese and delicate clouds that frolic like dolphins. The three delightful reliefs between the windows of the upper story, the entertaining frieze with its Medusa heads and staccato swags, the novel capitals, the crowned eagles in the spandrels, are all carved with daintiness and precision. The artist began to ornament some of his moldings with egg-and-dart, dentil, and foliate motives but did not get far with the task. His intention is made clear in the over-elaboration of ornament in the companion piece.

The delightfulness of these manifold elements, especially of the architectural setting, is greatly enhanced by the amazingly fine condition of the painting. But for some damage to the outer corner of the sky and to the cornice and the wall immediately beneath it, the limpid delicacy of the colors and the smoothness of the glazed surface are beautifully preserved. It is a precious sort of surface such as we rarely find except in the breathlessly perfect works of Piero della Francesca and Baldovinetti and in the smaller panels of Sassetta.

So much for our picture. But what is known of Fra Carnevale, to whom the panels have been attributed? At the outset it may be as well to acknowledge the fact that the name of Fra Carnevale cannot be definitely attached to any extant painting. Vasari tells us that Bramante, who was born at Urbino, studied "very zealously, more especially the works of Fra Bartolomeo, otherwise called Fra Carnavale, of Urbino, by whom the picture of Santa Maria della Bella, in that city was painted."<sup>3</sup>

Documentary notices and early texts<sup>4</sup> mention Fra Carnevale as a Dominican monk whose secular name was Bartolomeo di Giovanni Corradini. In 1451 he acted as mediator in a dispute between Luca della Robbia and one Tommaso di Bartolo, in 1456 he is mentioned in connection with a painting for the fraternity of Corpus Domini in Urbino, in 1461 he was pastor of San Cassiano di Cavallino. In the manuscripts that list the "Architects and engineers" of the household of Federigo da Montefeltro (1410-1482) at Urbino there appear the names Luziano (Luciano Laurana is meant), Francesco di Giorgio, Pipò the Florentine, Fra Carnevale, and Sirro di Casteldurante.<sup>5</sup> In 1484 Fra Carnevale died.

Andrea Lazzari relates the following of Fra Carnevale: "The syndics of the brotherhood and of the *Disciplinati* of Santa Maria della Bella, Antonio Alessandri and Andrea di Nicola Ciarli of Urbino, caused to be made a beautiful *tavola* by F. Corradino

<sup>3</sup> *Lives* (Bohn ed., London, 1851), vol. II, p. 428.

<sup>4</sup> For these see J. A. Crowe and G. B. Cavalcaselle, *A History of Painting in Italy* (London, 1864), vol. II, p. 553.

<sup>5</sup> J. Dennistoun, *Memoirs of the Dukes of Urbino* (London, 1909), vol. I, p. 150.

Bartolomeo Carnovale, monk of the order of the Preaching Friars, which was quite excellent in representing the figures to the life and in altering them from profane to sacred. On October 31, 1467, when on the point of completing the altarpiece, Carnovale spent a sum of 144 florins of ducal

newborn infant Virgin who comes close to the basin to be washed is nothing if not admirable to the eyes of the spectator."<sup>8</sup>

It was Urban VIII (Maffeo Barberini, 1568-1644), uncle of Cardinal Antonio, who appropriated the castles of the Montefeltri and the Della Rovere and, as early as 1632,



FIG. 3. THE SCENE OF THE VIRGIN'S NATIVITY  
FROM THE PAINTING ATTRIBUTED TO FRA CARNEVALE

money, using it to buy a house. . . . Cardinal Antonio Barberini, our first Legate,<sup>6</sup> was charmed with this altarpiece as one of the commendable ones of Urbino, and substituting for it, as in so many other cases, a copy by Claudio Veronese,<sup>7</sup> he took away the original, leaving to us the glory of having possessed it. Certainly in this altarpiece the figures were well expressed, and the

signed a document<sup>9</sup> attempting to justify the removal of treasures from Urbino to Rome. We might well expect to find that the Cardinal had sent to Rome Fra Carnevale's Birth of the Virgin when he took it from Santa Maria della Bella, but no reference to it is found in early lists of treasures

<sup>8</sup> Quoted by A. Venturi in *Archivio storico dell'arte*, vol. VI (1893), p. 416, from *Delle chiese di Urbino* (Urbino, 1801).

<sup>9</sup> O. Pollak, *Die Kunsttätigkeit unter Urban VIII* (*Quellenschriften zur Geschichte der Barockkunst in Rom*) (Vienna, 1928), vol. I, p. 336.

<sup>6</sup> He was cardinal legate at Urbino from 1631 to 1633.

<sup>7</sup> I.e., Claudio Ridolfi, about 1570-1644.

in the Barberini Palace. Nineteenth-century commentators mention the panels as being in the private apartments and we know that these were inaccessible. The attribution of the Barberini Gallery was to Botticelli. In 1871 Crowe and Cavalcaselle<sup>10</sup> had studied the panels and thought they saw in them Squarcionesque qualities similar to Zoppo's. Somewhat later Cavalcaselle<sup>11</sup> describes them as revealing the characteristics of a weak painter who followed the manner of Piero della Francesca, modified by Boccati and Matteo da Gualdo.

To connect the panels with the comments of Vasari and Lazzari was naturally tempting. In 1893 Adolfo Venturi<sup>12</sup> attempted to show that the real author was Fra Carnevale and that *The Birth of the Virgin* should be identified with the altarpiece of Santa Maria della Bella. Lazzari's remarks about the newborn infant and about the other lifelike figures with their notable alteration "from profane to sacred" seemed to fit remarkably well. The two panels, according to Venturi, showed stylistic connection with Piero della Francesca, who is known to have worked in Urbino. To make room in Fra Carnevale's œuvre, Venturi gave to Piero della Francesca the altarpieces in the Brera and at Sinigaglia, which are unlike the Barberini panels but which an earlier writer, Pungileoni,<sup>13</sup> had claimed for Fra Carnevale.

Venturi's theory was at once attacked.<sup>14</sup> The size of the panel was too small and the treatment too unconventional for an altarpiece. Also, Lazzari would not have described one panel without the other. Moreover, Claudio Ridolfi's copy of the Urbino *tavola*, traced to the village church in Groppello d'Adda, Lombardy, was reported to be an altarpiece of normal size and entirely

different from the Barberini Birth. When, twenty years later, Venturi published his *Storia*,<sup>15</sup> he was found to have surrendered his theory. The Barberini panels were now given to an anonymous painter of Urbino who knew Piero della Francesca perhaps through the mediation of Fra Carnevale. To Carnevale himself were attributed the Nativity and the Saint Michael in the National Gallery, London, which are given by most scholars to Piero.

The Barberini panels have attracted the interest of most writers on Italian painting, and their opinions are various. Bode and Fabriczy<sup>16</sup> saw no foundation for the Fra Carnevale theory, finding simply the influence of Piero superimposed upon a Paduan training. Schmarsow<sup>17</sup> saw dependence on the Umbrian Fiorenzo di Lorenzo as well as on Piero, Domenico Veneziano, and Boccati. Van Marle<sup>18</sup> finds in the types a resemblance to Piero's but with something Ferrarese about the figures. Sir Charles Holmes<sup>19</sup> does not see Piero as the dominant influence and finds the panels closer to the schools of Venice, Padua, and Ferrara. Berenson<sup>20</sup> lists them under the Florentine Master of the Carrand Triptych (Giovanni di Francesco), to whom he is able to attribute a variety of works by supposing him to have been a pupil of Uccello, influenced by Domenico Veneziano, Fra Filippo, Castagno, and Piero della Francesca.

An especially interesting theory is the one, first suggested by Schmarsow, that connects the Barberini panels with Luciano Laurana,<sup>21</sup> the distinguished Dalmatian architect who was employed on the ducal palace at Urbino from 1465 to 1475 (to give the extreme possible dates), namely during

<sup>10</sup> *Storia dell' arte italiana* (Milan, 1901-1935), vol. VII, part 2 (1913), pp. 108-110.

<sup>11</sup> As editors of Jacob Burckhardt's *Der Cicerone* (Leipzig, 1904), part II, section II, p. 678.

<sup>12</sup> A. Schmarsow, *Joos van Gent und Melozzo da Forlì in Rom und Urbino* (Leipzig, 1912), pp. 207 ff.

<sup>13</sup> *The Development of the Italian Schools of Painting* (The Hague, 1929), vol. XI, p. 106.

<sup>14</sup> *The Burlington Magazine*, vol. LVI (1930), p. 56.

<sup>15</sup> *Italian Pictures of the Renaissance* (Oxford, 1932), p. 342.

<sup>16</sup> For a discussion of the history of the Laurana criticism and an analysis of the perspectives attributed to that artist, see F. Kimball, *Art Bulletin*, vol. X (1927), pp. 125-151.

<sup>10</sup> *A History of Painting in North Italy* (London, 1871), vol. I, p. 350, note.

<sup>11</sup> J. A. Crowe and G. B. Cavalcaselle, *Storia della pittura italiana* (Florence, 1886-1908), vol. VIII, p. 268.

<sup>12</sup> *Archivio storico dell' arte*, vol. VI (1893), p. 416.

<sup>13</sup> A letter of Fra Luigi Pungileoni's is quoted in Father Marchese's *Lives of the Most Eminent Painters, Sculptors & Architects of the Order of S. Dominic* (Dublin, 1852), vol. I, pp. 266-269.

<sup>14</sup> G. F. (Gustavo Frizzoni?), *Archivio storico dell' arte*, n. s. vol. I (1895), pp. 396-400; also *L'Arte*, vol. VIII (1905), p. 393.

the decade to which the panels must be assigned according to general agreement. The theory is ably refuted by Fiske Kimball, who finds that "their architecture with its disproportion, its archaisms, its overloading of decorative motives, is totally at variance with what we know of Luciano's style. . . ."<sup>22</sup> Undoubtedly Kimball is right. Our Birth of the Virgin, which so far as texture and color are concerned is finer than the Laurana painting in the Walters Gallery, is too unreasonable and unrestrained as to architecture and too incorrect in perspective for Laurana—notably in the drawing of the porch where we see the young huntsmen.

As we have seen, there have been many attempts to localize the painter of the Barberini panels through analysis of style and examination of borrowed pictorial elements. For the general scheme of composition, with its emphasis on architecture and its air of courtly elegance, we probably shall find no closer precedent than the drawings of Jacopo Bellini, and the odd form of the child led by the hand is also reminiscent of this master. But the influence of Jacopo, widespread as it was, does not force us to assume a Venetian apprenticeship. As to the architectural style of the buildings, according to Schmarzow and others it is closest to Leon Battista Alberti, who worked on the earlier part of the Urbino palace. Upon his Tempio Malatestiano at Rimini, begun about 1446, is to be found a carved Gorgon-head frieze similar to ours. The origin of the panels in Urbino is finally established by the triple occurrence in the Museum's Birth of the Virgin of the crowned eagle, insignia of the Montefeltro—twice in the main spandrels and once above the left upstairs window.

Since our painter worked in Urbino and was active in the late sixties of the quattrocento, it is most natural to find him strongly influenced by Piero della Francesca. He is a sprightly, popular offspring of the grand, festal Piero. From whom else could he have derived so much dignity coupled with elegance, such delicate light and shade, such a use of pervading silvery gray setting off pink and myrtle blue, such pale, abstracted faces? One might answer, "From Domenico

Veneziano"—which is true. But it was upon Domenico Veneziano in Florence that Piero had based his art. The delightful little landscape in the Museum's picture is also comparable with some of Piero's, but closer perhaps to those of Uccello, who was working in Urbino in 1465. The lady drifting in at the right of our picture might even be taken from Piero's portraits of Federigo's duchess, Bianca, and the sturdy young midwife seated on the edge of Anne's bed from Bianca's triumphal car. The infant Virgin in her bath is properly a near relative of the Christ child in Piero's Sinigaglia altarpiece.

There is little doubt that our artist had worked in Florence. The elegant young men are more likely related to Benozzo Gozzoli than to Francesco Cossa. The slender proportions of the ladies and the long folds of their gowns seem to derive partly from the Uccellesque frescoes of the Bocchineri chapel in the Prato Cathedral—somewhat archaic works which Berenson couples with our panels by attributing both to the Master of the Carrand Triptych. The idea of placing the scene of the Nativity within a building may derive from Filippo Lippi or from Donatello. The draperies and postures in the reliefs of the Presentation panel may derive from Ghiberti's later Baptistery doors, and the relief at the left of our picture may well follow Donatello's tondo of Bacchus and Ariadne at Naxos, which was made for the courtyard of the Riccardi Palace. But all probably go straight back to classic monuments. Donatello's tondo itself was copied from an ancient gem in the possession of Piero de' Medici (1416-1469), who had a large collection (part of which is now in the National Museum, Naples). The use of certain classical motives employed by Florentines does not necessarily presuppose a Florentine derivation. As early as the thirteenth and fourteenth centuries excavations in various parts of Italy yielded rich stores of Arretine potteries covered with every sort of classical motive. Among the familiar motives were our Silenus tossing the infant Bacchus and a Nereid sitting on a Triton's back (which is accurately copied in a drawing by one of the Pollaiuoli) and the piping Pan and dancing bacchante found in the Corsini Presentation.

<sup>22</sup> *Ibid.*, p. 131, note 22.



Thus we see that our artist worked in Urbino, that he probably studied in Florence, at least for a while, that the chief influence which his style reveals is that of Piero della Francesca, who besides being a painter was a noted architect and student of perspective. We may well believe from the stress he placed upon his settings that the painter of the Barberini panels was also an architect. His treatment of the windows in the upper story appears to be an original contribution to architecture, and his method of rendering his incomplete ornament is an architect's method. His perspective, though in one part incorrect, is in general ruled out with workmanlike precision. So novel a treatment of the scene of The Birth of the Virgin might well occasion the remarks of early writers, and we know that in 1467 Fra Carnevale of Urbino, an architect who worked under Piero's influence, painted just such a scene.

We know also that this picture passed into the possession of the Barberini family. The scholars who tell us that they have identified Claudio Ridolfi's copy in a Lombard village church do not tell us how they know it to be the one taken from Santa Maria della Bella in Urbino. Perhaps the *tavola* described so long ago was an altarpiece of more than one part, or why indeed should there not have been two *tavole*? There remains then the tempting possibility that Fra Carnevale did after all paint our Birth of the Virgin and its companion picture. The provisional adherence to the old name is at any rate as well founded as many of our customary ascriptions. Certainly it is as provocative to the mind and pleasing to the ear as would be some such synthetic name as the Master of the Barberini Presentation in the Temple.

HARRY B. WEHLE.

## NOTES

**GIFTS OF MONEY** have been received during the past month from an anonymous donor and from Mrs. Robert W. de Forest.

**MEMBERSHIP.** At a meeting of the Board of Trustees held February 17, 1936, George Cameron Stone was declared a **BENEFACTOR** in recognition of his bequest to the Museum. The following persons, having qualified, were elected in their respective classes: **FELLOWS FOR LIFE**, Beverley R. Robinson, Miss Grace Scoville; **SUSTAINING MEMBERS**, Miss Diane Beauclerk, William T. Lusk. **ANNUAL MEMBERS** were elected to the number of thirteen.

**ATTENDANCE.** During 1935 the attendance at the Museum, 1,066,797, showed an increase over that of the previous year, and it is gratifying to report that this upward turn has continued during the past two months. More visitors have availed themselves of the opportunities offered to see the collections under guidance, and the attendance at the formal lectures has increased. Figures of this sort are of value as showing the extent of public interest.

**MARCH CONCERTS.** Through the generous contributions of Mr. and Mrs. George Blumenthal, Edward S. Harkness, John A. Roebbing, and the Juilliard Musical Foundation the Museum is able to give the series of free symphony concerts under the direction of David Mannes on the four Saturday evenings in March. These are held at eight o'clock, and the Museum is open after the concert until 10:45.

**CLOSING OF THE PRESENT CLOISTERS.** On February 10, 1936, The Cloisters, the branch of The Metropolitan Museum of Art at 698 Fort Washington Avenue, was closed to the public preparatory to the removal of the collections to the building being erected for them in Fort Tryon Park. The construction of the new Cloisters, the gift of John D. Rockefeller, Jr., is well under way, and it is hoped that the original collections, together with subsequent accessions, will be installed by the first of January, 1938. The closing of the old building was necessary because many of the architectural elements in it are to be built into the new structure.



BULLETIN OF THE METROPOLITAN MUSEUM OF ART

INDEX TO VOLUME XXX OF THE BULLETIN. A classified index to the BULLETIN for 1935 has been prepared, and copies have been sent to Members of the Corporation and to libraries and museums on the BULLETIN mailing list. The index will gladly be sent upon request to other Members of the Museum and to subscribers to the BULLETIN.

A SPECIAL LECTURE. The Influence of Persian Poetry on the Art of Painting in Iran is the title of an illustrated lecture to be given by Eustache de Lorey in Classroom A at four o'clock on Thursday, March 26. M. de Lorey needs no introduction; his writings and lectures on the art of the Near East are well known. The public is cordially invited to attend.

CONTEMPORARY AMERICAN PAINTINGS. Three paintings by American artists, The Celebration of the Mass by Harry W. Watrous, Ann by Alexander Brook, and Abandoned by George Elmer Browne, have been recently acquired by the Museum and are on view this month in the Room of Recent Accessions. The last two pictures were purchased with income from the Arthur Hopcock Hearn Fund; The Celebration of the Mass was very generously presented by the artist.

TITIAN'S VENUS AND THE LUTE PLAYER. As already announced in the daily press, the Museum has just acquired a well-known painting by Titian entitled Venus and the Lute Player. This canvas, which for many years hung in Holkham Hall, Norfolk, England, the seat of the Earls of Leicester, was on exhibition in Chicago at the Century of Progress Exhibition in 1933. It may now be seen in its permanent setting in the Marquand Gallery of the Museum, at the head of the main stairway. A later issue of the BULLETIN will carry an illustration and a full account of this important painting.

A SCULPTURE BY WLÉRIK. The Museum has received as the gift of Mrs. Carolyn Lloyd a handsome bronze torso of a woman<sup>1</sup> by Robert Wlérick, a contemporary French

<sup>1</sup> Acc. no. 35.125. H. 26 $\frac{3}{4}$  in. Made in 1931. On view this month in the Room of Recent Accessions.

sculptor. It is a variant of the figure of a seated woman made for a monument to Victor Bérard, and is the sixth example in an edition of ten, of which one is in the Luxembourg Museum in Paris. Wlérick has used for his model a robust girl of the peasant type. He has endowed her features with a gently brooding expression appropriate to such a commemorative sculpture, and the



BRONZE TORSO BY ROBERT WLÉRIK

entire composition with a distinct poetic appeal. Its calm and unassuming dignity is strongly impressive.

Wlérick was born in 1882 at Mont-de-Marsan—the birthplace also of Despiau—in the department of Landes in southwestern France. Coming to Paris as a young art student, he became a member of "Schneegg's gang" (*la bande à Schneegg*), a group of young sculptors that included Despiau and Poupelet. At a time when French sculpture was dominated by the flamboyant ideas of Rodin, they found in Lucien Schneegg (1864-1910) a teacher who pointed out new paths to follow—in general, teaching his pupils to simplify and to idealize. Compared to the

work of the generation of sculptors preceding them, their productions have definite architectonic values. Like Despiau and Poupelet, Wlérick has successfully developed his own style, distinctive for a warm but restrained emotional content.

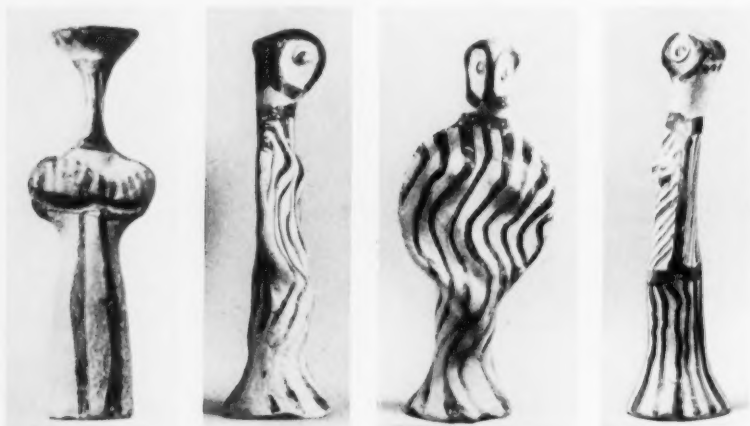
J. G. P.

FOUR MYCENAEAN TERRACOTTAS. Mycenaean terracotta statuettes, although a familiar type in the art of the period, have

Such statuettes seem to occur in tombs as well as in inhabited sites, and their use has not been satisfactorily explained. They belong to the Third Late Helladic period (about 1400-1100 B.C.).

C. A.

GIFTS TO THE LIBRARY. The Library has received from Miss Susan Dwight Bliss eighty bound volumes of *L'Art et la mode* (Paris, 1886-1923) and eleven volumes of *Les Modes* (Paris, 1908-1923). These peri-



TERRACOTTA STATUETTES OF THE MYCENAEAN PERIOD

been poorly represented in our collection. An assortment of these attractive little figures has now been acquired<sup>1</sup> and is shown this month in the Room of Recent Accessions. The chief current types are included. One of the figures (see ill., left) has her arms folded on her chest and wears a concave hat; the lower portion is hollow. Two are bare-headed with disklike bodies and flaring bases (see ill., center and right); these are decorated one with red, the other with blackish glaze painted on in wavy lines. The fourth is a miniature, holding up her arms to form the horns of a crescent and wearing a concave hat. All have pinched-up faces. In spite of cursory workmanship, they produce an effect of elegance and femininity.

<sup>1</sup> Acc. nos. 35.11.16-19. Fletcher Fund. Heights (in the order described),  $4\frac{1}{4}$  in. (10.8 cm.),  $4\frac{1}{4}$  in.,  $4\frac{1}{8}$  in. (10.5 cm.),  $2\frac{1}{8}$  in. (5.4 cm.). A short

odicals are most acceptable and will prove of great service to those interested in the history of costume.

Mrs. Robert W. de Forest has presented several valuable books, among them Friedrich Lippmann's *Engravings and Woodcuts by Old Masters* (reproduced in facsimile by the Imperial Press at Berlin and published in London in five volumes, 1889-1900) and Mrs. Bury Palliser's *Histoire de la dentelle* (translated by comtesse Gédéon de Clermont-Tonnerre, Paris, 1892). The Library is also indebted to Mrs. de Forest for the four volumes of Arnold Böcklin, *Eine Auswahl der hervorragendsten Werke des Künstlers* (Munich, n.d.).

W. C.

bibliography of this type of terracotta is given by E. von Mercklin in *Archäologischer Anzeiger*, 1935, cols. 71 f. See also C. W. Blegen's forthcoming work on the *Argive Heraeum*, pp. 256 ff.

# LIST OF ACCESSIONS AND LOANS

## BY DEPARTMENTS

JANUARY 1 TO FEBRUARY 1, 1936

### GREEK AND ROMAN

Purchase (1).

### FAR EASTERN

Ceramics, Chinese, *Loan of Gen. and Mrs. William Crozier* (2), *S. B. Luyster* (1); *Purchases* (17).  
Metalwork, Chinese, *Purchases* (2).

### RENAISSANCE AND MODERN

Ceramics, American, English, *Gift of Albert Gallatin* (1); *Loan of an anonymous lender* (6).  
Metalwork, French, *Loan of Calvin Bullock* (1).  
Sculpture, American, *Gift of The Empire Trust Company (Trustee of the Estate of J. Hampden Robb)* (1).  
Woodwork and Furniture, French, *Gifts of Louis J. Boury* (1), *Archer M. Huntington* (1).

### AMERICAN WING

Ceramics, English, *Gift of Col. G. Creighton Webb* (38).

Metalwork, *Loan of Mrs. J. Amory Haskell* (1).  
Textiles, *Loan of Mrs. Harry H. Benkard* (1);  
*Purchase* (1).  
Woodwork and Furniture, *Loan of Mitchel Tardash* (3).

### PAINTINGS

American, Italian, *Gift of Samuel H. Kress* (1);  
*Purchases* (3).

### PRINTS

*Gifts of an anonymous donor* (1), *Harold Bell* (97).  
*Mrs. Harold P. Daniels* (10), *Mrs. Bella C. Landauer* (5), *Pynson Printers* (1).

### LIBRARY

Books, *Gifts of Barbizon House* (1), *F. Gilbert Blakeslee* (1), *J. J. Marquet de Vasselot* (1), *The Needle and Bobbin Club* (1), *Rev. Father Sébastien Rouzevalle, S. J.* (1).  
Photographs, *Gift of Frank J. Roos, Jr.*, (12).

## MUSEUM EVENTS<sup>1</sup>

MARCH 9 TO APRIL 6, 1936

### LECTURES AND TALKS FOR MEMBERS

MARCH			
9	11 a.m.	Oriental Prints and Ceramics, 6. Miss Duncan	Classroom B
	3 p.m.	Treatment of Formal and Informal Rooms. Miss Cornell	Classroom K
13	11 a.m.	Design and Color. Miss Cornell	Classroom K
	2 p.m.	An Approach to Painting, 6. Mrs. Fansler	Classroom A
14	10:30 a.m.	Story Hour (Younger Children). Mary Gould Davis	Classroom B
16	11 a.m.	Oriental Prints and Ceramics, 7. Miss Duncan	Classroom B
	3 p.m.	Design and Color: Early American Rooms. Miss Cornell	Classroom K
20	11 a.m.	Design and Material: Silver and Pewter. Miss Cornell	Classroom K
	2 p.m.	An Approach to Painting, 7. Mrs. Fansler	Classroom A
21	10:30 a.m.	Story Hour (Younger Children). Jane Gaston	Classroom B
23	11 a.m.	Oriental Prints and Ceramics, 8. Miss Duncan	Classroom B
	3 p.m.	Color Schemes: Pennsylvania Dutch Rooms. Miss Cornell	Classroom K
27	11 a.m.	Design and Process: Painted Furniture. Miss Cornell	Classroom K
	2 p.m.	An Approach to Painting, 8. Mrs. Fansler	Classroom A
28	10:30 a.m.	Story Hour (Younger Children). Mrs. Roswell F. Barratt	Classroom B
30	11 a.m.	Oriental Prints and Ceramics, 9. Miss Duncan	Classroom B
	3 p.m.	Design and Color: English Rooms. Miss Cornell	Classroom K
APRIL			
3	11 a.m.	Treatment of Motive: Plant Forms. Miss Cornell	Classroom K
	2 p.m.	An Approach to Painting, 9. Mrs. Fansler	Classroom A
6	11 a.m.	American Crafts, 1. Miss Bradish	Galleries
	3 p.m.	Color Schemes: English Rooms. Miss Cornell	Classroom K

<sup>1</sup> The program of radio talks given regularly over Stations WOR and WNYC by members of the Museum staff is announced in the newspapers.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FOR THE PUBLIC

MARCH ]	10	11 a.m.	The Mediaeval Collection (General Tour). Miss Freeman	Galleries
		11 a.m.	Elements of Design: Contemporary Design. Miss Cornell	Classroom K
		2 p.m.	Motion Pictures	Lecture Hall
		2 p.m.	American Tradition, 2. Mr. Busselle	Galleries
		2 p.m.	European and Oriental Painting: a Contrast, 6. Miss Duncan	Galleries
	11	11 a.m.	The Collection of Paintings (General Tour). Miss Abbot	Galleries
		4 p.m.	Gothic Architecture in Other Lands (Mathews Lecture). C. Grant LaFarge	Lecture Hall
	12	11 a.m.	Digging in Egypt, 2. Miss Miller	Classroom A
		2 p.m.	Motion Pictures	Lecture Hall
		2 p.m.	The Oriental Collection: the Far East (General Tour). Miss Duncan	Galleries
	14	11 a.m.	Italian Painting after 1500, 5. Miss Abbot	Lecture Hall
		2 p.m.	Story Hour. Mary Gould Davis	Lecture Hall
		2 p.m.	Etruscan Art. Mr. Shaw	Galleries
		2 p.m.	Oriental Motives (Historical Survey). Miss Duncan	Galleries
		4 p.m.	Making Bibles in Byzantium. Kirsopp Lake	Lecture Hall
		8 p.m.	Symphony Concert Conducted by David Mannes	Entrance Hall
	15	2 p.m.	Story Hour. Mary Gould Davis	Lecture Hall
		2 p.m.	Oriental Motives (Historical Survey). Miss Duncan	Galleries
		3 p.m.	Color Relations. Miss Cornell	Classroom K
		4 p.m.	What Painting Has Done for Art. J. Monroe Hewlett	Lecture Hall
	17	11 a.m.	European Decorative Arts (General Tour). Miss Bradish	Galleries
		11 a.m.	Line and Form: English Furniture. Miss Cornell	Classroom K
		2 p.m.	Motion Pictures	Lecture Hall
		2 p.m.	American Tradition, 3. Mr. Busselle	Galleries
		4 p.m.	Elements of Color: Color Facts. Miss Cornell	Classroom K
	18	11 a.m.	The American Wing (General Tour). Mr. Busselle	Galleries
		4 p.m.	The Significance of Gothic Architecture to the Present Day (Mathews Lecture). C. Grant LaFarge	Lecture Hall
	19	11 a.m.	Digging in Egypt, 3. Miss Miller	Classroom A
		11 a.m.	Flemish Painting, 6. Mrs. Fansler	Galleries
		2 p.m.	Motion Pictures	Lecture Hall
		2 p.m.	The Egyptian Collection (General Tour). Miss Miller	Galleries
		4 p.m.	Roman Portraiture (Special Lecture). A. J. B. Wace	Lecture Hall
	21	11 a.m.	Italian Painting after 1500, 6. Miss Abbot	Lecture Hall
		2 p.m.	Story Hour. Jane Gaston	Lecture Hall
		2 p.m.	Egyptian Funerary Customs. Miss Miller	Galleries
		2 p.m.	Chinoiserie in European Furniture and Fabrics (Historical Survey). Miss Bradish	Galleries
		4 p.m.	The Spirit of Ancient Egypt. John A. Wilson	Lecture Hall
		8 p.m.	Symphony Concert Conducted by David Mannes	Entrance Hall
	22	2 p.m.	Story Hour. Jane Gaston	Lecture Hall
		2 p.m.	Chinoiserie in European Furniture and Fabrics (Historical Survey). Miss Bradish	Galleries
		3 p.m.	Early American Architectural Types (Gillender Lecture). Aymar Embury, II	Classroom K
		4 p.m.	The Classical Gardens of André Le Nôtre. Mrs. Mortimer J. Fox	Lecture Hall
	24	11 a.m.	The Collection of Greek Art (General Tour). Mr. Shaw	Galleries
		11 a.m.	Line and Form: American Furniture. Miss Cornell	Classroom K
		2 p.m.	Motion Pictures	Lecture Hall
		2 p.m.	American Tradition, 4. Mr. Busselle	Galleries
		4 p.m.	Color Relations: Far Eastern Art. Miss Cornell	Classroom K
	25	11 a.m.	The Mediaeval Collection (General Tour). Miss Freeman	Galleries
		2 p.m.	The Arts of the Near East, 1. Miss Duncan	Classroom A
		2 p.m.	The Decorative Arts, 5. Miss Bradish	Galleries
	26	11 a.m.	Digging in Egypt, 4. Miss Miller	Classroom A
		2 p.m.	Motion Pictures	Lecture Hall
		2 p.m.	The Collection of Prints (General Tour). Mrs. Fansler	Galleries
		4 p.m.	The Influence of Persian Poetry on the Art of Painting in Iran (Special Lecture). Eustache de Lorey	Classroom A
	28	11 a.m.	Italian Painting after 1500, 7. Miss Abbot	Lecture Hall

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## MARCH

28	2 p.m.	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall
	2 p.m.	Mediaeval Games and Sports. Miss Freeman	Galleries
	2 p.m.	Chippendale to Sheraton (Historical Survey). Mr. Busselle	Galleries
	4 p.m.	Excavations at Olynthus. David M. Robinson	Lecture Hall
	8 p.m.	Symphony Concert Conducted by David Mannes	Entrance Hall
29	2 p.m.	Story Hour. Mrs. Roswell F. Barratt	Lecture Hall
	2 p.m.	Chippendale to Sheraton (Historical Survey). Mr. Busselle	Galleries
	3 p.m.	Color Distribution. Miss Cornell	Classroom K
	4 p.m.	The Alphabet. Martin Sprengling	Lecture Hall
31	11 a.m.	The Oriental Collection: the Near East (General Tour). Miss Duncan	Galleries
	11 a.m.	Rhythm and Pattern. Miss Cornell	Classroom K
	2 p.m.	Motion Pictures	Lecture Hall
	2 p.m.	American Tradition, 5. Mr. Busselle	Galleries
	4 p.m.	Color Distribution: Near Eastern Art. Miss Cornell	Classroom K

## APRIL

1	11 a.m.	European Decorative Arts (General Tour). Miss Bradish	Galleries
	11 a.m.	Saints and Symbols in Painting, 6. Miss Abbot	Galleries
	2 p.m.	The Arts of the Near East, 2. Miss Duncan	Galleries
2	11 a.m.	Digging in Egypt, 5. Miss Miller	Classroom A
	2 p.m.	Motion Pictures	Lecture Hall
	2 p.m.	The Armor Collection (General Tour). Mr. Busselle	Galleries
	2 p.m.	The Historic Schools of Painting, 7. Miss Abbot	Galleries
	4 p.m.	Craftsmanship. Miss Cornell	Classroom K
4	11 a.m.	Italian Painting after 1500, 8. Miss Abbot	Lecture Hall
	2 p.m.	Story Hour. Eleanor W. Foster	Lecture Hall
	2 p.m.	Antiquities from Cyprus. Mr. Shaw	Galleries
	2 p.m.	The Period of Louis XVI and the Empire (Historical Survey). Miss Bradish	Galleries
	4 p.m.	Motion Pictures	Lecture Hall
5	2 p.m.	Story Hour. Eleanor W. Foster	Lecture Hall
	2 p.m.	The Period of Louis XVI and the Empire (Historical Survey). Miss Bradish	Galleries
	3 p.m.	Design and Color in Cotton Fabrics (Gillender Lecture). M.D.C. Crawford	Classroom K
	4 p.m.	Motion Pictures	Lecture Hall

## EXHIBITIONS

The Work of John LaFarge	Gallery D 6	Beginning March 24
Japanese Hair Ornaments and Toilet Accessories	Gallery H 14	Through March 29
Winslow Homer and Arthur Boyd Houghton Centenary Exhibition	Galleries K 37-40	Continued
Egyptian Acquisitions, 1934-1935	Third Egyptian Room	Continued

## NEIGHBORHOOD CIRCULATING EXHIBITIONS

Ancient Greece and Rome	Staten Island Institute of Arts and Sciences, Stuyvesant Place, St. George	Through March 15
Ancient Egypt: Its Life and Art	James Monroe High School, East 172d Street and Boynton Avenue, The Bronx	Through March 27
Art of the Near East	Hudson Park Branch Li- brary, Seventh Avenue and Leroy Street	Through April 7
China and Japan	Seward Park High School, Grand and Essex Streets	Through April 24



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

### LOCATION

MAIN BUILDING, Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING, The Cloisters, *Closed in its present location*. The collections will be on view again when they have been installed in the new building being erected for them in Fort Totten Park. Notice will be given of the opening of the new Cloisters.

### OFFICERS AND TRUSTEES

GEORGE BLUMENTHAL	President
MYRON C. TAYLOR	First Vice-President
WILLIAM CHURCH OSBORN	Second Vice-President
MARSHALL FIELD	Treasurer
HENRY W. KENT	Secretary
THE MAYOR OF THE CITY OF NEW YORK	} EX OFFICIO
THE COMPTROLLER OF THE CITY	
THE PRESIDENT OF THE DEPT. OF PARKS	
PRESIDENT, NATIONAL ACADEMY OF DESIGN	
CORNELIUS N. BLISS	OGDEN L. MILLS
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MATILAND F. GRIGGS	BENJAMIN W. MORRIS
R. T. H. HALSEY	ARTHUR W. PAGE
EDWARD S. HARKNESS	FRANK LYON POLK
HORACE HAVEMEYER	ROLAND L. REDMOND
ARTHUR CURTISS JAMES	NELSON A. ROCKEFELLER
ROBERT A. LOVETT	ELIHU ROOT
HOWARD MANSFIELD	ELIHU ROOT, JR.
	JOHN GODFREY SAXE
ADVISORY TRUSTEE	HENRY S. PRITCHETT

### THE STAFF

Director	HERBERT E. WINLOCK
Assistant Director	WILLIAM M. IVINS, JR.
Egyptian Art, Curator	HERBERT E. WINLOCK
Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
Associate Curator	LUDLOW BULL
Greek and Roman Art, Curator	GISELA M. A. RICHTER
Associate Curator	CHRISTINE ALEXANDER
Near Eastern Art, Curator	MAURICE S. DIMAND
Far Eastern Art, Curator	ALAN PRIEST
Medieval Art, Curator	JAMES J. RORIMER
Renaissance and Modern Art, Curator	
Associate Curators	PRESTON REMINGTON
	C. LOUISE AVERY
	JOHN G. PHILLIPS, JR.
Assistant Curator in Charge of Textile Study Room	FRANCES LITTLE
American Wing, Curator	JOSEPH DOWNS
Paintings, Curator	HARRY B. WHEEL
Prints, Curator	WILLIAM M. IVINS, JR.
Arms and Armor, Curator	STEPHEN V. GRANCAY
Altman Collection, Keeper	THEODORE Y. HOBBY
Educational Work, Director	HUGER ELLIOTT
Industrial Relations, Director	RICHARD F. BACH
Librarian	WILLIAM CLIFFORD
Editor of Publications	WINIFRED E. HOWE
Assistant Treasurer	FRANK M. FOSTER
Assistant Secretary	G. LAUDER GREENWAY
Executive Assistant	BRADFORD BOARDMAN
Registrar	HENRY F. DAVIDSON
Superintendent of Buildings	CONRAD HEWITT
Examiner	FRANK J. DUNN

### MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars address the Secretary.

### ADMISSION

MUSEUM GALLERIES free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven must be accompanied by an adult.

### HOURS OF OPENING

GALLERIES:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing closes at dusk in winter.	
CAFETERIA:	
Weekdays and holidays except Christmas	12 m. to 4:45 p.m.
LIBRARY: Gallery hours, except legal holidays.	
MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.	
PRINT ROOM AND TEXTILE STUDY ROOM: Gallery hours, except Saturday afternoons, Sundays, and holidays.	

### INFORMATION AND SALES DESK

Located at the 82d Street entrance to the Museum. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. See special leaflets.

### LECTURES AND GALLERY TALKS

See MUSEUM EVENTS in this number. A complete list will be sent on request.

### INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

### PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

### CAFETERIA

In the basement of the building, Luncheon and afternoon tea served daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

### TELEPHONE

The Museum number is Rhinelander 4-7600.